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Digest

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MONTEZUMA BROUGHT THEM TOGETHER

The Canadian Army, Navy and Air Forces greet the U.S. Marines of Fighter Squadron 441, twenty-two of them, who visited the Halls of Montezuma at the Odeon-Carlton Theatre, as an expression of good-will The bagpipes and the piper are from the Scottish Regiment who piped the U.S. Marines to the Toronto City Hall for a City reception, and piped the march to the theatres.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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DOLLAR "SIGN LANGUAGE!"

VENGEANCE VALLEY

BURT LANCASTER
HOT!
Plus Technicolor

The first reports are in from World Premieres at Florence, Colorado where it did more than twice as much as any previous M-G-M picture and Canon City, Colorado where it did more than three times as much as former M-G-M high. The next engagement at Nashville doubled "Devil's Doorway" and at Kansas City, it topped the Xmas business of "Ambush." As reports come in, it is evident that showmen have a sock audience attraction, a BIG M-G-M Technicolor entertainment to promote for pleasure and profit.

★

M-G-M presents BURT LANCASTER in "VENGEANCE VALLEY" Co-starring Robert Walker • Joanne Dru • Sally Forrest with John Ireland • Ray Collins • Color by Technicolor Screen Play by Irving Ravetch • Based on the novel and Saturday Evening Post serial by Luke Short • Directed by RICHARD THORPE Produced by NICHOLAS NAYFACK • An M-G-M Picture

RAY PRESENTS

LAST Saturday afternoon I visited the Imperial Theatre, Toronto to see Born Yesterday, and from there I went to the International Cinema to see The Titan, the story of Michelangelo.

Here are two pictures as wide apart as heaven and earth, and yet each of these pictures had much to give in pleasure and enjoyment. Thinking of Born Yesterday, which is of the the earth, most earthy, and of the Titan, which has about it a vista of heaven and an affinity with that which is divine, I thought that on earth there is room for both kinds of enjoyment, and that a full appreciation of the enjoyment of Born Yesterday does not preclude the possibilities of a full enjoyment of The Titan. That is why we have on earth variety and a capacity to enjoy contrasts, such as beauty and ugliness, coarseness and gentility, crudity and refinement, brute-force and gentleness, the braggart and the meek, the robust and the delicate, the strong and the weak, for in The Great Design even a serpent was created to crawl upon the face of the earth, and a woman's heel to bruise its head.

I am going to talk about The Titan as presented by Robert Flaherty (of Nanook of the North world fame) and narrated by Fredric March, with no idea of placing Columbia's Born Yesterday in second position; but Born Yesterday, with Judy Holliday as the beauteous and dumbly-wise Billie Dawn, requires no backing from me to stimulate its sales, its success is already assured, for it is first-class joyous entertainment, and Judy Holliday will take care of the roll of shekels into the box-office. Born Yesterday is in its tenth week on Broadway and in its second week at the Imperial, Toronto, and judging by the crowds in attendance at that theatre it looks as if Born Yesterday will stay at the Imperial for several weeks more.

THE TITAN is a magnificent picture which presents a different story, and I certainly wish that the exhibitors in Canada would give their theatre-patrons an opportunity to see how far-reaching the service of our industry can be. In addition to the merit and quality of this picture, it is being distributed in Canada by Izzie Allen, a humble Independent, even as I, who cannot cure himself of his pioneering spirit, and perhaps a touch of evangelism in respect to educating theatre-patrons to something unusual, artistic and fine in motion picture presentation.

Astute art-dealers have commercialized the paintings of the Old Masters until trading in Art has become a most lucrative enterprise and big business. The buying-public have purchased Old Masters because such paintings represent a great deal of money, such paintings are an investment increasing in value as the years increase in Time, making such paintings a marketable asset, but this is not the entire answer for such a buying-public, which can afford to buy Old Masters. Linked with the commercial values is another qualification, a sense of pride in the possession of such treasures, a feeling of distinction similar to that which they may experience in the possession of a beautiful home.

To become the owner of a Titian, a Rembrandt, a Botticelli, a Rubens, a Sir Joshua Reynolds, a Gainsborough, etc., is to associate oneself with the Immortals. The possession of Old Masters gives one a feeling of being cultured, educated, a patron of the arts, and such possession of Old Masters does have a cultural effect on the owner of an Old Master, who begins to study the painting, if only to discover why it represents so much money in value, what makes it different to other paintings, and gradually there is developed a sense of fine portraiture, composition, color, draughtsmanship and a conception of the idea behind the painting.

IN THE TITAN, which presents the story of Michelangelo, as presented on the screen, we have not only the work of a Master of Masters, but there is as a background to these masterpieces, so magnificently photographed, the historical period in which Michelangelo lived, and this having been a violent and turbulent period, the narrated story is exciting, fascinating, coupled with leisurely flashes of portraits and stories in marble, in bronze and in the paintings of the characters who were dominant personalities in that history of the early 15th century. In the midst of panoply and splendor, Michelangelo never forgot the human element, the man on the street and the peasant.

As we behold the works of Michelangelo, we feel that he must have been born to create, he must have been touched by the Finger of God, as was Adam in Michelangelo's paintings of the Story of Creation upon the ceilings of the Sistine Chapel.

For those who have visited Florence, for those who have visited Rome, seeing the handiwork of Michelangelo on the screen, in The Titan, this picture presents a thrilling experience.

AS I watched The Titan, and listened to the story unfold, I recalled how I stood almost breathless before the sculptured figure of Moses in St. Peter's Cathedral in Rome, and on that busy thoroughfare in Rome where again there was the figure of Moses, in a fountain setting, with scenes of the Israelites crossing the Red Sea and the deliverance and rejoicing of these people who had been led by Moses from Pharoah's bondage.

Rome, architecturally, in marble, in bronze, in painting, is dominated by the creative art of Michelangelo; you cannot escape this Titan, and what man or woman is there in Rome who does not glory in his works and who seeks to escape the power of his creations.

For those who have not visited Rome and uplifted their eyes to behold the Dome of St. Peter's, for those who have not stood in awe before the symmetry of the design and the majesty of the setting from which arise the Halls of Justice, here in The Titan is an experience they should not miss.

If the exhibitor can get a grasp of what he has to offer his public in The Titan, I am certain that there are enough people in any town, or in any city to make the showing of The Titan profitable to the theatre, and I am emphasizing the profitable aspects for I know most exhibitors are primarily interested in box-office values.

IT IS IMPORTANT that the exhibitor, in considering The Titan and other pictures of unusual merit, does not adopt an attitude of speaking for the population of his town or city by the dogmatic statement, "Over the heads of our audience." How does any exhibitor know what is over the heads of the people in his town or city,

(Continued on Page 12)

Toronto and District

BILL PRESS

JAMES Hardiman, manager of the Odeon Theatre at London, carried off top honors in the President Leonard W. Brockington "Break Your Record" contest for a 13-weeks' period.

In addition to a cash award, which he shares with members of his staff, Hardiman captured two special sweepstake prizes which were hung up for competition within the personnel of Odeon Theatres (Canada) Limited. He also recently won a distinction for outstanding showmanship.

The London Odeon manager was successful against 158 other aspirants in carrying off the chief award in the "Break Your Record" contest for the highest percentage increase in business during the 13 weeks from Nov. 11 to Feb. 3.

* * *

During this contest period, the Odeon theatre at London had a number of bookings with which Hardiman carried out special exploitation, such as "The Mudlark", "Tea For Two" and "City Lights."

* * *

Margaret Bell of the York Theatre and Margaret Brewer of the Kent became laughing cashiers on the same night in Toronto when they bravely foiled attempts by a gunman to gain the boxoffice cash. A smile appears to be woman's best weapon — again!

* * *

The Savoy is looked upon as the last new theatre in the Ontario Capital for what may prove to be a considerable period because of the government's restriction on the use of structural steel, effective last December, to meet munition's needs.

* * *

The Savoy is the fourth Biltmore unit for the Greater Toronto territory, the others being the downtown Biltmore, the one in New Toronto and the previously-opened house in Weston.

* * *

The real-life "Odette" is scheduled to make a tour of Canada during the coming summer as the leader of a group of 50 British girls who will be visiting the Dominion as the guests of W. Garfield Weston, prominent Canadian industrialist.

The venturesome lady is Mrs. Odette Churchill, whose exploits as a British underground agent in France were depicted in the British feature, "Odette", in which the title role was portrayed by Anna Neagle. The latter was here in person for the Canadian premiere of the picture at the Imperial Theatre.

* * *

After several encouraging engagements around Ontario, including Peterboro, Ottawa and Kitchener, "The Prince of Peace" made its appearance in Toronto as an appropriate Lenten feature at the Victoria and Eglinton Theatres, opening Feb. 23.

U.S. Marine Squadron 441 visit Odeon-Carlton, Toronto, for opening of the 20th-Fox picture, Halls of Montezuma.

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Lippert's "The Steel Helmet", which rated special mention in a recent issue of Time Magazine, had a splash first-run engagement in Toronto commencing Feb. 19 when it was chain-released at five units of 20th Century Theatres.

The multiple run was at the Downtown, Scarboro, Glendale, State and Mayfair Theatres. The second feature on the bill was "Hot Rod", a Monogram picture.

* * *

A highlight of the goodwill visit to Toronto of a unit of the U.S. Marines, the No. 441 Fighter Squadron, was a parade to the Odeon Theatre for a performance of "Halls of Montezuma", arranged by Manager W. C. Tyers.

The American Marines were escorted by the Toronto Scottish Regiment, whose pipe band provided unusual marching strains for the visitors.

* * *

Queen's Drama Guild offered "Harvey" as a stage play for three days at the University's Convocation Hall, Kingston, Feb. 16-17-19, before Manager Ford of the Kingston Odeon opened with the screen "Harvey" a short time later.

The Odeon manager made a nice gesture by boosting the collegians' offering in his own display advertising, pointing out, of course, that the highly-popular film version was a coming attraction which shouldn't be missed either.

* * *

Sydney V. Roth is one of the committee chairmen who are prominently associated with the Toronto campaign for a new Synagogue, school, hall and library for the Goel Tzedec Congregation.

* * *

The Vogue at Stratford is the latest theatre to join the Motion Picture Theatres Association of Ontario.

MARITIME NEWS

By A. L. FAIRWEATHER

DEFENCE preparations at Halifax, N.S., are bringing an influx of men to the Martime City and businesses are feeling the benefit. The increase in movie attendance has already been noted and will doubtless greatly increase as more and more works connected with defence are started.

* * *

Gordon Stultz, who was with International Films, has accepted the position of booker with Selznick-Alliance Films from the managership of which Maurice Elman has resigned.

* * *

The death took place at Stephen, New Brunswick of Harry B. LeRoy, a pioneer operator-singer-manager of the pre 1910 era, and the news was heard with great regret by all old-timers in the Maritimes. Possessed of a fine baritone voice Harry was one of that band of almost forgotten singers who added so substantially to the popularity of the movies in the five and ten cent admission days.

He was with A. K. Mundee in the Happy Hour Theatre on Queen Square, Saint John, and later managed and sang at St. George and St. Andrews N.B., later joining the N.B. Telephone Company and was stationed at St. Andrews, Chatham and other Maritime points. He served overseas in the First Great War and his name appears on the Honor Roll of the Telephone Company's list on a tablet on that Company's building on Chipman Hill, St. John. His passing will revive in many friends his deep devotion to friends and his fine appreciation of music and art.

* * *

The annual show of the Saint John Branch of the N.B. Fish and Game Association was held at the Capitol Theatre, Saint John and attended by upwards of 900 members. Eric Golding of MGM arranged the films shown and was general chairman.

* * *

Joan Boudreau, daughter of Mr. and Mrs. Willard Boudreau, Dalhousie, N.B., was crowned Princess of the Maritime (indoors) Speed Skating Meet which drew large crowds. She represented the Rotary Club of Dalhousie which sponsored the show. Willard Boudreau, Joan's father, is manager of the Spencer Theatre Co. Ltd., Theatre at Dalhousie.

* * *

Walter R. Golding, his friends in the Maritimes will be glad to learn, is improving greatly at the General Hospital, Saint John.

* * *

Before leaving from Saint John, where he was in charge of Cardinal Films, Lew McKenzie was the recipient of a gift from his associates in the Cardinal Films and International offices. Lew Michaelson has now taken over Cardinal Films at Saint John while Frank Murphy will be at International, having been previously booker and shipper there.

* * *

Cardinal Films' Paisan showed at the Empire Theatre for the first time in Saint John and was held over for several days.

* * *

On invitation, a number of persons attended a private showing of I'd Climb the Highest Mountain, (Twentieth Century Fox). F. Harrison Howe, manager sent invitations to a number of the city clergy, presidents of Local Council of Women, IODE and film conveners of these organizations.

* * *

A. Babb of the F. & H. Company, Saint John (Mayfair and Regent Theatres) has left for Florida where he will join his wife and family and visit at the home of Mr. and Mrs. J. M. Franklin at Miami Beach.

* * *

Mrs. J. V. McLaughlin of the Opera House, Newcastle, N.B. was a recent visitor in Film Row. Mrs. McLaughlin's son, W. A. Richards who is manager of the Opera House, was one of the Curling team representing Newcastle at the recent Bonspiel held in Saint John.

SEYMOUR MILLER who has been named branch manager of United Artists' St. John, New Brunswick, exchange under Charles Chaplin, Canadian division manager, as announced by Nat Nathanson, Eastern-Canadian sales manager for UA.

Miller, who joined United Artists in 1943 as a booker in the Toronto office, was transferred that same year to the St. John's branch, moving up to salesman and now branch manager.

His promotion fills the vacancy left by Lou Michelson, who recently resigned.

As everywhere else, the flu has been playing the dickens with the Film Exchanges and theatres in the Maritimes and scarcely a place which has not two or three absent. In addition, several cases of severe illness are reported, Miss Eva Curry and Blanche Birch of MGM both have undergone operations and are convalescing.

* * *

Lee White, manager at Saint John of RKO, has returned from his visit to his home in Peru, S.A., looking very bronzed and well.

NFB

The New

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RELEASE FOR

February

RESCUE MISSION

The Saga of the R.C.A.F.'s Samaritans of the Sky.

A

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Views and Reviews

JACKIE ROSS

THREE GUYS NAMED MIKE (MGM) with Jane Wyman, Van Johnson, Howard Keele and Barry Sullivan.

What a pleasure it is to see a movie about something new! The word that immediately comes to mind after seeing MGM's *Three Guys Named Mike* is 'refreshing' and, aside from the exuberant manner in which the vehicle is played, much of this reaction has to do with the fact that, in this picture, we are treated to a glimpse of a profession most of us know nothing about—that of an airline stewardess. Loosely adapted from the true experiences of Miss 'Pug' Wells, as an American Airlines hostess, *Three Guys Named Mike* gives us a behind-the-scenes (albeit somewhat romanticized) picture of life in the 'wild blue yonder.'

The title of the picture has been invented to describe the main plot-line, i.e., the heroine's escapades with three men, leaving her ultimate choice of a husband as the climax. Van Johnson plays a young scientist; Barry Sullivan an advertising executive, and Howard Keele, a pilot. Although both of the other gentlemen are more than adequate in their roles, the attention of this reviewer was rivetted on Howard Keele, who strikes us as potentially a big box-office draw. Writing a review of *Annie Get Your Gun* some time ago, we devoted considerable space to Mr. Keele on the assumption that he was a rising star. Playing a non-singing role in this picture, he has displayed, in addition to his other talents, a comedy sense that comes as a welcome surprise. Good looks, a beautiful voice and acting ability—Hollywood should be Mr. Keele's oyster.

It would be unfair to conclude without kudos in the direction of Jane Wyman who carries the weight of the film on her shoulders with her usual expertness. Aided by a smooth scenario, sharpened by good quips, these four principals have given us, in *Three Guys Named Mike,* a romantic comedy that is delightful entertainment.

LAST HOLIDAY (International Film Distributors) with Alec Guinness.

Considering his art-house triumph in *Kind Hearts and Coronets,* his Broadway triumph in *The Cocktail Party* and his generally accepted success in *The Mudlark,* the name of Alec Guinness should, by now, have begun to mean something to those whose business is the movies. In *Last Holiday,* Mr. Guinness proves that all his fame is well-deserved and that he represents one of the brighter spots on the moving picture horizon.

Based on a story by J. B. Priestley, *Last Holiday* is the saga of a salesman who is told that he has only a few weeks to live, due to a rare, fatal disease. Having no close human ties, he determines to spend his last month on earth in the luxury and ease he has never enjoyed. He splurges his entire bankroll on some fancy clothes and departs for an exclusive sea-side resort. There, ironically enough, he finds all the satisfactions that have been denied him—friends, luck, respect, importance. He becomes the intimate of cabinet ministers, the winner of large sums of money gambling, and the fortunate victim of requited love. Knowing that he is about to die has given him the daring to succeed and has made life precious to him. From then on, the plot gets a double twist which enables Priestley to get in a few philosophical licks dear to his heart like man's inhumanity to man.

However, the real charm of *Last Holiday* lies in that perfection of detail which seems to be the exclusive province of British film-makers. Each of the characters Guinness encounters at the resort is a perfect satirical gem; together they give substance and humor to what is essentially a hackneyed story, aided, of course, by Mr. Guinness' flawless playing of the starring role. *Last Holiday* is a film of the deep-seated chuckle, as opposed to the belly-laugh and, for those who like to come out of a theatre feeling warmed, it is ideal fare.

TRADE HEADLINES

American Broadcasting Co. will broadcast Academy Award presentations in their entirety, March 29th.

•

'Pat' Scollard resigns as UA executive V.P. — Max Kravetz terminates association with company — Jack and Nathanson sent out on continent-wide trek to boost exchange morale.

•

Max Youngstein officially confirmed as UA V.P. in charge of advertising-publicity.

•

COMPO plans nation-wide box-office drive in September at luncheon co-sponsored by Spyros Skouras and Ned Depinet.

•

MGM's new version of "The MGM Story" will be made available to exhibitors without charge early in March.

•

Gabriel Pascal may do life of Mahatma Ghandi-Rites cooperation of Nehru.

•

MGM's-Kim, reported to have grossed close to one and a half million dollars in its first fifty-one engagements.

•

International straw poll, sponsored by Foreign Press Assoc. of Hollywood names Jane Wyman and Gregory Peck world-wide favorite film stars.

•

Joe E. Brown receives Citation of Merit from Los Angeles Council American Legion. Brown travelled 200,000 miles entertaining troups.

•

Univ. Inter. has ten pictures now being edited in cutting-rooms —four are in Technicolor.

•

Alliance Film has Canadian Rights Command Performance musical short Jan August in The Piano-Tuner.

•

Jack Skirball and Bruce Manning's Bette Davis starrer, Payment On Demand, follows Paramount's September Affair, Radio City Music Hall, New York.

•

Pioneers Board of Directors held Luncheon Meeting—King Edward—Toronto—Plans made for Annual Meeting on Thursday, May 10th.

TRADE HEADLINES

James H. Lawrie, head of British government's National Film Finance Corp. tells Nat. Assoc. of Theatrical and Kine employees it is his business to see how few and not how many can be employed on economically made films.

●

Warners Gets Two Years To Complete Theatre Divorcement.

●

MPPDA Report Mr. Smith Goes Washington "Hot" Film in Russia.

●

Jerry Jordon, author of many Research Reports tells College Physical Education Assoc. Philadelphia TV has not hurt newspapers, magazines, radio, entertainment or sports attendance.

●

Marion Rhodes, producer of Jan August's, "The Piano-Tuner" and "The Auctioneer", is to produce a musical stage show.

●

Universal-International's coming Abbott & Costello comedy is "The Real McCoy".

●

Rudi Fehr with Warner Bros. since 1936 becomes full producer as announced by Executive Producer Jack L. Warner.

●

M.P.A. of America's Advisory unit on Foreign Films sends questionnaires to 563 colleges in U.S. and receives 40% replies within less than two weeks.

●

Eric Johnston gives up $100,000 a year from Industry, plus expense account — on loan to U.S. Government as Economic Stabilizer at $17,500 per year.

●

Authors Club of Hollywood honored Rupert Hughes, Pres., with Birthday luncheon at Masquers Club.

●

Three tops in Los Angeles first runs are—Cyrano—Harvey—Born Yesterday

●

Gain-Carlo Menotti's dramatic opera, The Consul, scores hit in London, under Laurence Olivier management.

●

Coming to Hollywood Theatre, Toronto, Sidewalks of London, Alliance Films, with Vivien Leigh, Rex Harrison and Charles Laughton.

●

Herbert J. Yates, President Republic Picture, and Richard W. Altschuler leave for Europe to inspect new Republic set-up over there.

●

Economists list increased business for production, distribution and exhibition — a gradual upswing with a high in 1953-54. Huge U.S. Savings the barometer.

Vancouver News

JEAN Brown of the Park Theatre staff is in charge of the advertising department at Empire-Universal . . . Frank Brown, former manager of the Odeon, Abbotsford, B. C. is now in the insurance business in Vancouver . . . Mary Compton who was at the Orpheum is in the boxoffice at the Strand . . . Famous Players' downtown theatres have hiked their prices 5c making top night prices 65 cents.

* * *

Vancouver City Council voted down a plebiscite this year on modified relaxation of Sunday blue laws. Only one alderman voted for the motion, so the question of Sunday entertainment is off for another year. Local opinion is that it would carry NOW.

* * *

Several B.C. theatres were without programs last week when transportation was tied up through land slides. Conditions are back to normal again . . . Famous Players will play The Prince of Peace (IFD) in their B.C. theatres starting at Easter . . . Mac Smee, manager of the Victoria Road theatre, is on the sick list.

The Orpheum Vancouver have seven old timers, all members of the Canadian Picture Pioneers, which is something of a record. The seven are: Ivan Ackery, manager; Syd Summers and Harry Pearson, stage crew; Bob Foster, Hank Leslie, Bill McCarnie and Sam Errington, projectionists. The members total over 200 years in show business.

* * *

Vancouver Park Commissioners stood solidly behind their decision to ban carnivals from city parks despite a protest from Crescent Shows. Officials of the carnivals termed the action 'unfair' and an injustice to a honest business.

* * *

In the final results of The L. W. Brockington "Break Your Record" contest B.C. Theatres won the top prizes in their divisions, leading all Canadian Odeon theatres in the "C, D, and E" classifications. The winning theatres were awarded: Manager $125, and all members of each theatre staff, $10. The winners were: Mrs. Smithe, Odeon; Duncan, Ann Thompson, Park, Vancouver; and Brenton Kelly, Fraser, Vancouver. Mrs. Smithe also won the Odeon Championship Trophy for the best showing in any Canadian circuit theatre.

* * *

An epidemic of "mild flu" has hit the Kelowna interior fruit growing centre and schools report a 50 percent absenteeism. Theatres reported a lack of business . . . The Boyd Drive-in theatre which planned to open this week will hold off until the epidemic is over. The Cascades Drive-in here is operating to just fair business.

The Paramount B O !

FROM THE

HIT NO. 1

Bing Crosby Mr. Music

Country's leading grosser from coast to coast, reports Variety, as Bing's 20th Anniversary backs it with smash national promotion . . .

Bing Crosby • Nancy Olson • Charles Coburn • Ruth Hussey in "MR. MUSIC" with Robert Stack • Tom Ewell • Charles Kemper and Marge and Gower Champion *Guest Stars:* Groucho Marx • Dorothy Kirsten • Peggy Lee • The Merry Macs Produced by Robert L. Welch • Directed by Richard Haydn • Suggested by a Play by Samson Raphaelson • Written for the Screen by Arthur Sheekman • Lyrics by Johnny Burke • Music by James Van Heusen

HIT NO. 2

Absolute sensation at 200 New Year's Eve dates—prior to regular engagements during January. No comedy hit like it in years...

DEAN Martin AND JERRY Lewis

AT WAR WITH THE ARMY

BIG TV/RADIO TIE-UP... Martin & Lewis in 1½ minute films and transcriptions selling picture and Benrus Watches. All timed to first runs!

Dean Martin and Jerry Lewis in "AT WAR WITH THE ARMY" with Polly Bergen Executive Producer—Abner J. Greshler Directed by Hal Walker • Written for the Screen and Produced by Fred F. Finklehoffe • Based on a Play by James B. Allardice • Songs by Mack David and Jerry Livingston

All These In Just The First Month of You

BOOM Has Begun

GUN IN '51!!

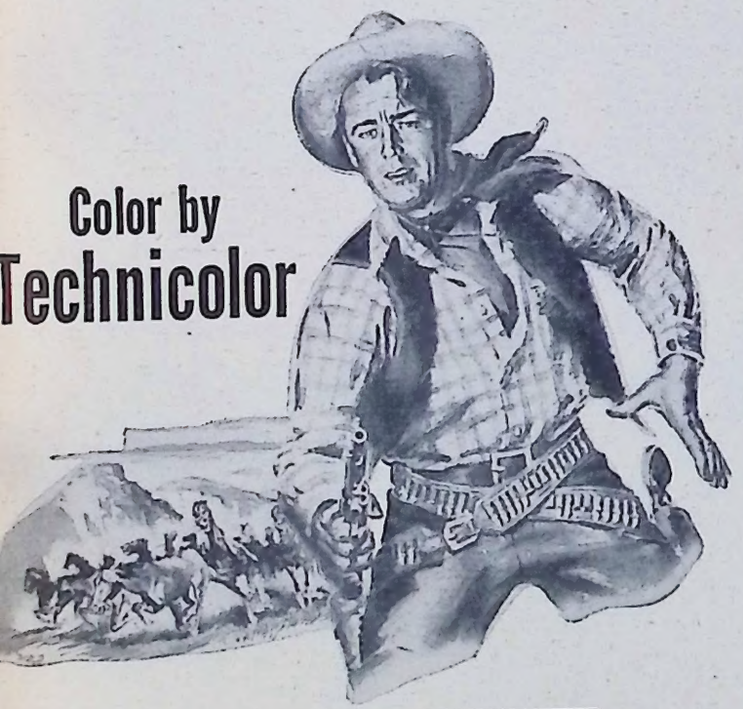
HIT NO. 3

ALAN LADD

in

BRANDED

First 25 dates place it among biggest Ladds of all time—and matches pace of Paramount's biggest outdoor films in color by Technicolor...



Color by Technicolor

Alan Ladd • Mona Freeman • Charles Bickford in "BRANDED" with Robert Keith Joseph Calleia • Peter Hanson • Selena Royle • Tom Tully • Color by Technicolor Produced by Mel Epstein • Directed by Rudolph Maté • Screenplay by Sydney Boehm and Cyril Hume • Based on a novel by Evan Evans

HIT NO. 4

"High rank among screen's big-scale westerns!" —M. P. Herald

THE GREAT MISSOURI RAID

Color by Technicolor

Five-City World Premiere with star-spangled showmanship starts in St. Louis, January 16 —kicking off 350 area-saturation bookings . . .

Wendell Corey • Macdonald Carey Ward Bond in "THE GREAT MISSOURI RAID" • Co-starring Ellen Drew • Bruce Bennett • Bill Williams • Anne Revere with Edgar Buchanan • Color by Technicolor • Directed by Gordon Douglas Story and Screenplay by Frank Gruber Produced by Nat Holt

BOOM Year from Paramount!

THE OSCAR DERBY WILL BE CLOSE

For the entries are thoroughbreds each with a fine record of past performance as winners.

The Digest presents herewith a pictorial scratch-sheet of some of the favorites . . .

JAMES STEWART AND JOSEPHINE HULL

For their roles as Elwood P. Dowd and his sister in Universal's Harvey, Stewart is nominated for best actor and Miss Hull for best supporting actress.

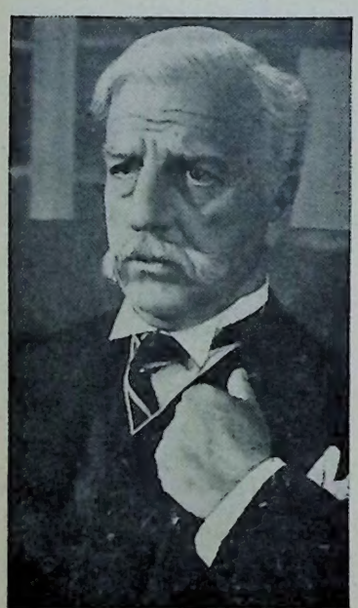
SPENCER TRACY

Academy members awarded him best actor nomination for his title role in MGM's Father of the Bride.

CAROL REED

Although he may have torn his hair in desperation, Mr. Reed got his reward, being nominated for best achievement in directing The Third Man (SARO).

LOUIS CALHERN



For his portrayal of the late Oliver Wendell Holmes, Mr. Calhern was nominated for the best performance by an actor in MGM's The Magnificent Yankee.

CHARLES BRACKETT AND BILLY WILDER

This pair, old hands at winning Oscars, were nominated for their work on Paramount's Sunset Boulevard; Billy Wilder directed and collaborated, with Brackett, on the story and screenplay, which is also up for an award.

ANNE BAXTER

As Eve in All About Eve, Miss Baxter's performance was so excellent that it broke an Academy precedent; for the first time, two actresses have been nominated as the best actress for their roles in the same film—and both Anne Baxter and Bette Davis are strong contenders.

JUDY HOLLIDAY

Miss Holliday, the Billie Dawn of Columbia's Born Yesterday, is a latecomer but a serious threat for the best actress Oscar. Director George Cukor also comes in for a nomination for his work in Born Yesterday.

WILLIAM HOLDEN AND GLORIA SWANSON

Two of the several performances in Sunset Boulevard which landed Oscar nominations for their stars were those of the duo seen above. William Holden (best actor) and Gloria Swanson (best actress). In addition, Erich von Stroheim was nominated as best supporting actor; Nancy Olson as best supporting actress; Art direction, cinematography, direction, film editing, music score, story and screen play in this film were all nominated in their various categories and, of course, Paramount's Sunset Boulevard is one of the big five 'best pictures of 1950.'

A small cut of a v.i.p., John Huston who has been nominated as best director for MGM's Asphalt Jungle and also for his collaboration on the screenplay. Mr. Huston is another many-time winner in the Oscar derby, his most recently recognized contribution being The Treasure Of Sierra Madre.

☆

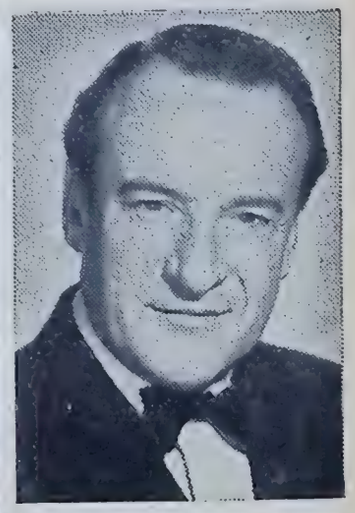
☆

The Academy Award Ceremony will be broadcast in its entirety beginning at 11 p.m. (EST) on March 29th.

KING SOLOMON'S MINES

The single 'spectacle-type' production to be nominated as one of the five best motion pictures of 1950—MGM's box-office pride and joy, King Solomon's Mines.

GEORGE SANDERS



Nominated for the best performance by a supporting actor in All About Eve (20th-Fox). In addition to Anne Baxter (across the page) other nominations for this film include Bette Davis (not shown) as the best actress; Celeste Holme (not shown) as best supporting actress; art direction, cinematography, costume design, film editing, music score, sound, screenplay (by Joseph L. Mankiewicz) and, last but not least, All About Eve is also one of the five nominees as the best motion picture of 1950.

RAY PRESENTS

(Continued from Page 3)

when he never gets out of the groove and, if persuaded to play a different kind of picture than he usually plays, he throws it on the screen in a challenging attitude, makes no special effort to reach out for untapped audiences and tells himself, "Let's see what it will do"?

Michelangelo created for the people, not for the rich, the cultured, but for all classes of people. Above all politics, above all wars, The Titan ruled that human rights were sacred and should remain so from profane hands, and the populace adored him, despite the fact that in the siege of Florence and the sack of Rome, someone threw a rock at the huge figure of David breaking off the arm and the hand which held the sling, and the stone with which David destroyed the oppressor Goliath.

IF I WERE an active exhibitor and presented a picture of quality and merit, under normal conditions, and such a picture failed to attract good audiences, I would not blame the lack of business on the public, but would search within myself to find out where I had failed in showmanship. Blaming the public is the old age-worn alibi; how about blaming ourselves for a change?

I am aware that the exhibitors have a good deal of competition with which to contend in operating their shows to make a profit, such as erratic weather conditions, sports, TV, stage shows, public affairs staged locally, at times epidemics—the list is a formidable one—but stage shows, also, have the same kind of competition, with one exception, if the public miss a stage show they cannot see it in a subsequent run, or in a neighborhood theatre, and this is also true in respect to important sports events; whereas the public know that if they miss a picture at a theatre, they are most likely to see this picture for a second run. With unusual pictures which play a town, the public should be told that they can only see this picture at this theatre.

All pictures are not just pictures, according to Tom Daley of the Imperial Theatre, Toronto, a veteran showman who said to me, "There are no bad pictures, some are just better than others and every picture has some angle of value in it which can be sold."

Back in 1926-27, Tom reminded me of the picture, Ramona, released through United Artists. Haskell Masters had a problem on his hands with this picture, for the comments after a screening, the reports of which the late N.L. Nathanson received, were all poor.

There was at that time a most popular song the title of which was Ramona, and Tom Daley relates that despite the derogatory comments, the picture Ramona had marketable qualities.

TOM was preparing to go on a three week's holiday and was lining up programs for the Tivoli prior to his departure. He persuaded N. L. to let him play Ramona and made a deal for the picture with Haskell Masters, but decided to play this picture after he returned from his holidays, so that he could do some advance work on the picture. Ramona played the Tivoli for thirteen successful weeks and was a hit across Canada.

The Titan was directed and edited by Richard Lyford, the associate-producer, Robert Snyder, the sound effects are by Robert Vincent, musical score by Alois Melichar, the script is Norman Borisoff's, art interpretation by Michael Sonnabend, distribution by Astral.

YEARS AGO, in Zurich, Switzerland, producer Curt Oertel had an inspiration to film the life and the work of Michelangelo, and left for Florence and Rome where the bulk of the artist's work is found. With the cooperation of the Vatican and the Italian government, after two years of meticulous work, he had recorded ninety-five minutes of The Titan's history and work on film.

The U.S. Army captured the film in France from the Nazis, and impounded it. Robert Flaherty, having seen The Titan, was so impressed with this film that in association with Robert Snyder and Ralph Alswang, he commenced editing and revising the film for American audiences.

The Fredric March narration joins up a pictorial story of cathedrals, palaces, piazzas, glorious Italian landscapes, rare maps and prints from which arise in god-like stature the head of Michelangelo and his work. Throughout this drama of beauty, there is human tragedy, the hanging and the burning of the body of the fiery priest Savonarola, following a bloody uprising against the truths which he preached, the Renaissance of the Medici, the power of the papal hierarchy against the intrigues of some of its princes, the birth of the Martin Luther Reformation, and

(Continued on Page 13)

Ads like this are appearing in 58 National Magazines and 93 Sunday Newspaper Supplements totaling 185,761,000 circulation.

RAY PRESENTS

(Continued from Page 12)

Michelangelo's flight from Florence to Rome, his recall, his work in Rome and his final painting, The Last Judgment, where the heavenly trumpeters blow out the Vengeance of The Lord on a wicked and a decadent people, who arise from the dead to perish in the Abyss of Oblivion.

MICHELANGELO BUONARROTI lived at a time when the whole of Europe was Catholic, in 1499, by order of Cardinal Jean de Villiers, the ambassador of King Charles VIII of France. Michelangelo, at the age of 24, carved the Pieta, which is in the Chapel of the Pieta, in St. Peter's. It is the only work which bears his name and on it is carved the words, "Michelangelo Buonarroti, Florentine, Maker." It reveals a figure of a very young Madonna and in her arms is the dead Christ. A spiral column behind the railings is said to be the column in the Temples of Jerusalem against which Jesus leaned when preaching.

In The Titan, you become acquainted with the Medici, the literal interpretation of which means physicians, doctors. It was the name of a powerful family in Florence and Tuscany, particularly between the 14th and 16th centuries. Cosimo de' Medici, called Cosimo the Elder (1389-1464) was for thirty years a patron of literature and the fine arts and was often referred to as "the father of his country." Lorenzo de' Medici, known as Lorenzo the Magnificent (1449-1492) was a fine prose writer and a poet, although a tyrannical ruler, and it is said that he was influential in causing the Tuscan dialect to become the national speech of Italy. Michelangelo was born in 1475 and died in 1564. Next to Leonardo da Vinci he is the greatest figure of the Renaissance.

NOT ONLY was Michelangelo one of the greatest painters and sculptors of all time, but he was an architect, and a lyrical and philosophical poet. Exhausted, ill, aged, Michelangelo cut and carved a head of himself looking with sorrowful eyes and in compassion at the sorrow of the world, in a figure of the Madonna against whose bossom is pressed the lifeless head of Christ.

Michelangelo said that the creator should fuse his work with the work of Creation, seeking immortality in the Mould of the Creator. The man may become as dust, but that which he creates for posterity becomes immortal.

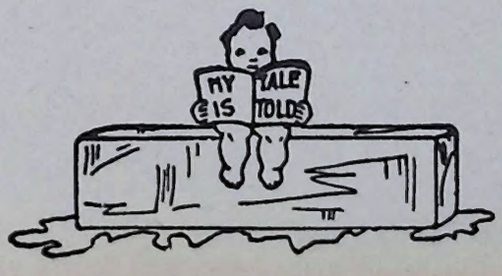
I HAVE seen the fountains of Michelangelo in the streets of Rome, his carved figures representing the whole scale of life, finished and unfinished symphonies, from the base close to the clef and on, and on to the upper tones of the Music of the Spheres, from Bacchus, the centaurs, gods and goddesses, to The Elect with their priests and their prophets, their saints, their archangels and angels, Jesus, Mary, Moses, and even to an Image of God, in Vatican City, in the Sistine Chapel, and in St. Peter's, the dome of which is unlike any other dome on earth, and which must be a replica of the Dome of Heaven of which Michelangelo caught a glimpse, even as I, between the towering cliffs and rocks ever in ascension along the Amalfi Road, and which must have carried The Titan within reach of the Keys of Heaven.

There is no man living, nor woman, who is so blind that he cannot see the majesty and the divinity in the beauty of The Titan, and not one so dumb that he will fail to be amazed and impressed.

Next week, I shall talk about that "made-for-the-box-office," joyous picture of Columbia's, Born Yesterday, and of Judy Holliday who alone is worth "the price of admission" if only to hear her say to Harry, the tycoon, "Do me a favor, Harry. Drop dead."

I will tell you about another picture, Three Guys Named Mike, produced by Metro-Goldwyn-Mayer, a delightful picture with Jane Wyman as an airline hostess who carries you off your feet in a gale of laughter.

This makes me think that it may be better to be born for laughter than for tears. Oh, Oh, I am beginning to sound like Billie Dawn in Born Yesterday, but where will that get me without Judy Holliday's face and her—let's make it rhyme and say, 'grace'?



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CAPITAL STORY

By BILL McLAUGHLIN

COMING after more than a week of sub-zero weather which played havoc with business at movie theatres throughout Greater Ottawa, the current mild spell has upped attendances and managers are hoping for a continuance of moderate temperatures for the balance of the Winter. The opposition of monster bingos, local ballet, choral and symphony orchestra groups takes its share of patronage, but theatre managers report business well above average for this time of year, both Uptown and in the neighborhoods. Lent, of course, has slowed down theatre attendances somewhat in the French residential areas of Ottawa and our sister city of Hull, across the Ottawa River in Quebec province.

* * *

Casey Swedlove, owner and operator of the Linden Theatre on Beechwood Avenue in the East End, finds stage shows the answer to keeping the folks satisfied in his immediate vicinity. In addition to the regular double-feature bills, Casey presents extra attractions on his stage. Recent attraction which filled the Linden to the rafters included five vaudeville acts staged by Dave Dubin.

* * *

Bill Cullum is one of the busiest men in the capital city these days. In addition to his regular routine as assistant manager at the big Capitol Theatre, Bill has assumed all the responsibilities of manager Ray Tubman during the latter's annual vacation at Miami Beach. Ray reports meeting many former Ottawa residents at the popular Florida winter resort, including Mr. and Mrs. J. M. (Joe) Franklin, of the Franklin-Hershorn Theatre Circuit in the Maritime provinces, and Irene Galvin, leading lady with the Galvin Players who had a large following when she appeared here with her repertory troupe.

* * *

Ross McLean, former National Film Board Commissioner and now head of the Mass Commuications division of UNESCO, arrived from Paris and was registered at the Lord Elgin Hotel over the week-end. Ross later left for New York City and will fly to Mexico before returning to France.

* * *

It is Military Week at the Rideau Theatre. More than 500 Reserve Force soldiers paraded for the premiere of Steel Helmet, which marked the start of a new recruiting drive for Ottawa Reserve Force Units. The parade formed up at Cartier Square Drill Hall and marched to the theatre to the music of the 4th Princess Louise Dragoon Guards Band and the Cameron Highlanders bagpipes. Music inside the theatre was provided by the band of the Governor General's Footguards. All local military units displayed equipment and had enlisted men to demonstrate every evening during the Steel Helmet. Manager Don Watts, who has been under the weather of late, was assisted at the premiere by Ernie Warren, manager of the Elgin Theatre and district supervisor for 20th Century Theatres.

* * *

Mrs. F. R. (Judith) Crawley, senior producer of Crawley Films Limited, was guest speaker at a meeting of the Young People's League of the Jewish Community of Ottawa held in the West End Synagogue. Mrs. Crawley spoke on film production and conducted the showing of her films, The Loon's Necklace, (winner of seven international awards), and Children's Emotions made for the McGraw-Hill Publishing Company of New York.

* * *

Steeling from Nature, a Nova Scotia Department of Mines production, featured the program offered to members of the Science Film Group of Ottawa at the National Museum. One of four films shown, it depicted the operation of a modern steel mill in the Maritime province. Other items were an English work on the production of new detergents; Prosperity for Petroleum, showing the sinking of an oil well in the Gulf; and a National Film Board production on the Birds of Canada. The screening was largely attended by members and friends.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN
The Steel Helmet (Cardinal) and Hot Rod (Monogram)

EGLINTON-VICTORIA
Prince of Peace (International) in color.

IMPERIAL
Second Week. Born Yesterday (Columbia) with Judy Holliday and Broderick Crawford.

UPTOWN
Tomahawk (E-U) Technicolor with Van Heflin and Yvonne de Carlo.

ODEON-CARLTON
Halls of Montezuma (20th-Fox) Technicolor with Richard Widmark.

INTERNATIONAL CINEMA
Women Without Names (Cardinal) with Valentina Cortesa and Francoise Rosay.

TOWNE CINEMA
Second Week. The Titan (Astral) with narration by Fredric March.

UNIVERSITY-NORTOWN
Second Week. Cal Me Mister (20th-Fox) Technicolor with Betty Grable and Dan Dailey.

SHEA'S
Mrs. O'Malley and Mr. Malone (MGM) with Marjorie Main.

LOEW'S
Second Week. Kim (MGM) Technicolor with Dean Stockwell.

HYLAND
Madelein (E-L) with Ann Todd.

MONTREAL

CAPITOL
American Guerilla in the Philippines (20th-Fox) Technicolor with Tyrone Power and Micheline Prelle.

IMPERIAL
Second Week. Kansas Raiders (E-U) Technicolor with Audie Murphy and Brian Donlevy.

LOEW'S
King Solomon's Mines (MGM) Technicolor with Deborah Kerr and Stewart Granger.

PALACE
Watch the Birdie (MGM) with Red Skelton and Arlene Dahl.

SNOWDON-OUTREMONT
Walk Softly, Stranger (RKO) with Joseph Cotten and Valli.

AVENUE
Trio (Paramount) with Jean Simmons.

ORPHEUM
The Men (UA) with Marlon Brando.

PRINCESS
Operation X (E-L) with Peggy Cummins and Richard Greene.

WINNIPEG

CAPITOL
Second Week. At War With The Army (Paramount) with Dean Martin and Jerry Lewis.

GAIETY
Three Secrets (WB) with Patricia Neale and Ruth Roman.

LYCEUM
The Man Who Cheated Himself (MGM) with Lee J. Cobb.

MET
Pagan Love Song (MGM) with Esther Williams and Howard Keele.

ODEON
Harvey (E-U) with James Stewart.

GARRICK
Under the Gun (E-U) with Richard Conte and Audrey Totter.

VANCOUVER

CAPITOL
Grounds For Marriage (MGM) with Katherine Grayson and Van Johnson.

PLAZA-FRASER
The Man Who Cheated Himself (MGM) with Lee J. Cobb.

ORPHEUM
Kim (Technicolor) with Dean Stockwell.

STRAND
Mad Wednesday (RKO) with Harold Lloyd.

VOGUE
Third Week. The Mudlark (20th-Fox) with Irene Dunne.

STUDIO
A Run For Your Money (E-L) with Alec Guiness.

SAINT JOHN

PARAMOUNT
I'd Climb The Highest Mountain (20th-Fox) with Susan Hayward and William Lundigan.

CAPITOL
Fuller Brush Girl (Col.) and Between Midnight and Dawn (Col.).

STRAND
City Lights (UA) with Charlie Chaplin.

CALGARY

CAPITOL
I'd Climb The Highest Mountain (20th-Fox) with Susan Hayward.

PALACE
Three Secrets (WB) and Fifty Years Before Your Eyes (WB).

GRAND
Frenchie (E-U) with Shelley Winters and Joel McCrea.

STRAND
Stage To Tuscan (Col.) and Pygmie Island (Col.)

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GAMBLING HOUSE

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